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BALFE MEMORIAL.

ON Friday, the 20th of October, the twelfth anniversary of the death of William Michael Balfe, a tablet of white Carrara marble, with an inscription and a bust of the composer, was unveiled in Westminster Abbey by Canon Duckworth, in presence of Balfe's widow, his grandson, and a company of musicians, including Sir Julius Benedict, Dr. Macfarren, Dr. John Hullah, and others. In 1872 Balfe's friend and countryman, Dion Boucicault, tried to have a memorial placed in the Abbey, but at that time Dean Stanley could find no room. Ten years have passed away, and the new Dean has found a place close to the tomb of Sterndale Bennett, and opposite to the monuments of Dr. Blow and Dr. Croft, for a cenotaph to the memory of one who left footprints, though light ones, on the sands of time. Canon Duckworth, contrary to the usual custom, made a speech as the veil was withdrawn from the tablet. He reminded his audience that "the name of Balfe has been a household word wherever the English tongue is spoken." *The Bohemian Girl* is perhaps the only English work which has gained fame, not only all over Europe, but all over the world. It has been translated into many languages, and performed wherever operatic music exists. We do not propose to inquire into the secret of Balfe's great popularity, but of the fact itself there can be no doubt.

The Rev. Canon grew eloquent as he sounded forth the praises of the composer; and in presence of friends and relatives it was but natural that he should make the best of his case, and seek to paint in the brightest colours the musical features of his hero; but we think he ought carefully to have kept within the bounds of moderation. Foreigners reproach us for not being a musical nation. In literature, science, and some of the fine arts, we can indeed hold our own with France, Italy, or Germany, but in

music must, at any rate for the present, acknowledge our inferiority. The musicians of Europe will not blame us for paying a tribute to the memory of a native artist; they will certainly not refuse to Balfe the characteristic quality of bright spontaneous song; still less will they deny that he has afforded recreation to masses of his countrymen. But we fancy that some would smile and others frown if they should chance to read the following sentence from the Canon's speech. "Whatever may be the merits of those innovators who are building up the music of the future, it is certain that the mantle of his abounding melodiousness has fallen upon none of them." The music of the future, in a general sense, is being built up by such men as Verdi, Gounod, Brahms, and Wagner, and they certainly do not need Balfe's mantle of melody, or if they put it on would find it much out of fashion. Balfe wrote for his day and generation, but to suggest that he could in any way be a model to the present leaders of musical thought savours of national vanity, and does harm rather than good.

One more quotation. Canon Duckworth says that Balfe's ballads have found their place in the affections of the English people as "things of beauty," and will remain "a joy for ever." With a certain class, they were once, and are still, "things of beauty," but the composers of the present hour are seeking after higher, purer, and nobler things; and a day will certainly come when the best of Balfe's songs will cease to be a joy.

We have no wish to underrate the merit of an English composer. We are even glad that Balfe has gained a place in the Abbey. The prospect of a medallion or memorial service may not prove a very powerful incentive to native composers to distinguish themselves in their art, but the general fact of the recognition of talent may perhaps exert a healthy influence. On the Continent statues of the great musicians are erected in their native towns, streets are called by their names; and perhaps in England, now that music

is no longer considered as a pastime, a mere frivolous amusement, we shall imitate these praiseworthy customs, and bring into the midst of our busy and bustling city the names and memories of our native composers.

The monument erected in Westminster Abbey is the work of M. Malempré, a Belgian sculptor, who modelled the statue of Balfé set up in Drury Lane on Sept. 25, 1874. The likeness of the composer is said to be very good. We ought to mention the name of Mr. W. A. Barrett, who takes great interest in everything relating to English art, and through whose efforts the undertaking was brought, though after much difficulty, to a successful issue.

HISTORICAL CONCERTS.

By FR. NIECKS.

(Concluded from page 222.)

THUS far I have said little of historical concerts of purely orchestral music. Fétis's programmes, it is true, comprised some concerted instrumental music, but the examples were few in number, and rudimentary in form. As they may, however, give some useful hints to inquirers into the early history of this branch of the art, I shall here advert to two which I have not yet quoted. The programme of the second of Fétis's historical concerts (Nov. 18, 1832), contained, "A Piece" for five viols, by Gervaise (1556); "Concerto passeggiati" for viols, French violin, harp, organ, and theorbo, by Emilio del Cavaliere; and "Sarabandes, Pavanes, and Spanish Passamezzi," dance tunes sung and played on instruments. The programme of the third concert (March 21, 1833) shall be given in full.

Part I. —(1) Discourse, by Fétis, on the general character of music in the seventeenth century; (2) Motet for solo voices, and chorus by Lalande, *surintendant* of the choir of Louis XIV.; (3) Aria from *Didona*, by Cavalli (Venice, 1639); (4) "Concerto de chambre," for a mandoline, a lute, a viola d'amore, a seven-stringed bass-viol, and a clavessin, by Johann Strobach (1668); Duet, by the Abbate Steffani (1690); aria and double chorus from the oratorio *Jonas*, by Carissimi (1611); French song for a single voice, by Guéron, composer at the court of Louis XIII. (1614); German song for three voices, by Samuel Scheidt (1625); (5) Aria di chiesa for a tenor voice, with the accompaniment of two viols and two bass-viols, by Stradella (1667)—M. Fétis fera l'histoire de ce beau morceau. Part II. —(1) Symphony by Lully, executed at the Tuileries in 1671 by the Louis XIV.'s band of *Petits violons*; (2) Declension of the Latin pronoun *hic, hæc, hoc*, a musical joke for four voices, by Carissimi (1609); (3) "Petit air de cour" en duo, by Lambert (1656); (4) Madrigal for four soprano and contralto voices, by the Abbate F. Rossi (1683); Miserere for two choruses (nine parts), by Allegri (1631)—M. Fétis fera l'histoire de ce morceau célèbre; (7) "Concerto grosso," for violin, with accompaniment, by Corelli; (8) Scene from the opera *Irene*, by Keiser (1697).*

* This is a fitting opportunity to supplement two omissions in the account which I gave of Fétis's concerts last month. On page 220, column 1, line 22, "and" is wanting between "Franchomme" and "Batta;" and at the foot of the same column should have been the following note bearing on the statement in the first sentence at the top of the page:—

That Fétis, however, was already, in 1833, after the fourth concert, dissatisfied is evident from what he then wrote in the *Revue Musicale*. "The 'Salle Ventadour,' of much greater dimensions [than the 'Salle du Conservatoire,' which he could no longer obtain] was crowded with auditors, among whom there were persons who, for want of a sufficiently advanced musical education, could not comprehend the object which the professor had proposed to himself; Mme. Damoreau and Mlle. Dorus were indisposed on the day of the concert, and could not take part in it; all these causes occasioned in the assembly an agitation destructive of the interest of such a meeting."

Mendelssohn seems to have been the first conductor whose interest in the history of the most highly developed and most perfect branch of the art was lively enough to induce him to make some serious efforts to illustrate it. Four of the Gewandhaus concerts in the winter 1837–1838 were historical. The programme of the first contained compositions of Bach and Handel, and, strange to say, also a concerto of Viotti; that of the second, compositions of Haydn, Naumann, Cimarosa, and Righini; that of the third, compositions of Mozart, Salieri, Méhul, and Romberg; and that of the fourth, compositions of Abbé Vogler, Beethoven, and Weber. "Some objections might easily be made to the sequence and choice of the pieces, &c.," remarked Schumann in discussing these concerts, "much historical learning might be shown; let us gratefully accept what was offered, but in any case with the wish that there may be no intention of stopping short at the commencement." Four historical concerts, which took place at the Gewandhaus in a subsequent year, proved again conclusively that Mendelssohn was not a master in devising historical programmes. The first, the best of the four, is as follows:—Bach, suite for orchestra; Handel, aria from *Jephtha*; Bach, adagio and fugue for violin solo; Pergolesi, *Stabat Mater*; Handel, overture to *Samson*; Jomelli, aria from the *Miserere*; Bach, chaconne for violin solo; Grétry, aria from *Richard Cœur de Lion*; Gluck, overture to *Iphigenia in Aulis*. A programme in which the larger orchestral works were not interspersed with a liberal supply of vocal and instrumental solos was hardly imaginable in those days. Mendelssohn evidently spoiled the one under consideration by endeavouring to adapt it to the form to which the frequenters of the Gewandhaus were accustomed. One good quality, however, these programmes possess, namely, limitation to a short period. Even more satisfactory in this respect were the four historical concerts of the season 1840–41; one whole concert being devoted to Bach and Handel; another to Haydn; the third to Mozart; and the fourth to Beethoven.

With two very suggestive programmes I met in the course of this year (1882). The first was one of the "Concerti popolari" at Turin, and consisted of seven overtures to operas—six by Italian composers (Cimarosa, Cherubini, Rossini, Bellini, Donizetti, and Verdi) and one by a German (Wagner's *Tannhäuser*). Of course the last item is a false note in the harmony. The second of the two programmes was one of the "Concerts populaires" at Paris, and was intended to illustrate the progress of the symphony. The scheme was as follows:—Fragments of an orchestral suite by Bach; the symphony "La Chasse," by Gossec; a symphony by Haydn; fragments from "A Midsummer Night's Dream," by Mendelssohn; "Finale" of the "Choral Symphony," by Beethoven. I recommend the embryos of ideas contained in these programmes to the attention of Mr. Manns, of the Crystal Palace. It would be a meritorious undertaking, well

worth the trouble it may give, to exemplify the development of the overture from Lully and Scarlatti up to Beethoven's great Leonora overture, and the development of the symphony from Bach's suites up to Raff, Brahms, and Liszt.

Although there are other noteworthy Continental institutions of a similar kind—foremost among them the Berlin "Domchor" which, founded in 1843, has for nearly fifty years cultivated with noble zeal and great success the musical literature of the past, as to some extent, at least, may be seen from the fourteen volumes of Gustav Bock's "Musica Sacra," which for the most part consist of works performed by it—I should like to draw the attention of choral societies particularly to two, namely, to Riedel's choir at Leipzig, and to the cathedral choir under Haberl's direction at Ratisbon. The programmes of Riedel's historical concerts (the society is equally at home in Josquin des Prés and Heinrich Schütz as in Beethoven and Liszt) ought to be studied by all conductors of choral societies,* of whom none who intends to practise the works of Palestrina, Lasso, and their contemporaries and successors, should neglect to visit Ratisbon. There the composers of the sixteenth and seventeenth centuries, risen from the dead, live again and speak to us in a tongue which, if we do not understand it at once, soon becomes perfectly intelligible to us. I had read a good deal of Palestrina's music, and also had heard some of his works, but it was not till my wanderings led me to Ratisbon that I really got to know the "princeps musicae." Previously I had known only a mummy, galvanised sometimes, it is true, into a semblance of life, but still a mummy. Considering the achievements of the London Bach choir, under the direction of Otto Goldschmidt (among which the productions of Bach's B minor mass and Palestrina's "Missa Papae Marcelli"—two worlds in themselves—stand pre-eminent) it may not be unreasonable to expect that it will emulate the Ratisbon choir in the spirited and sympathetic rendering of the old masters, and that its programmes, whilst equalling Riedel's in solidity, breadth, and interest, will surpass them in methodical arrangement.

And now let me recommend to the attention of the

* Here is one of the last programmes (February 5, 1882):—1. Toccata and fugue for organ, by Gottl. Muffat (flourished about 1727); 2. Sacred concerto for contralto and soprano solo, with instrumental accompaniment (1699), by Heinrich Schütz; 3. Three choruses by Johannes Eccard (1553—1611); 4. Andante for violin and organ, by Giuseppe Tartini (1699—1770); 5. Solo for contralto from the oratorio *St. John the Baptist*, by Alessandro Stradella (1645—1678); 6. Four sacred songs of Heinrich von Laufenberg (15th century) arranged for chorus by C. Riedel; 7. "The Repentant Magdalene," solo cantata for soprano and organ, by Antonio Pistocchi (1659—17—); after which followed compositions by Peter Cornelius (died 1874), and five living composers—Carl Piutti, Albert Becker, Felix Draeseke, Hans von Bülow, and Johannes Brahms.

Still more interesting is the following programme of Feb. 3, 1878:—Praeludium for organ, by Girolamo Frescobaldi (1583—1653); "Qui tollis," "Et carnis," and "Agnus Dei," from the mass "Pange lingua," and the hymn "Tu pauperum," by Josquin des Prés (1450—1521); "Bussgesang," by Tanhäuser (died before 1273); Third Psalm, by Claude Goudimel (1505—1574); Chromatic Fantasia for organ, by Peter Sweelinck (1540—1621); 130th Psalm, by H. Schütz; "Passacaglio," by Dietrich Buxtehude (1685—1707); Motet "Fürchte dich nicht" for two choruses, by J. S. Bach; and compositions by A. Stradella and Friedemann Bach.

On other programmes were to be found a "Benedictus" for three choruses (12 parts), by A. Gabrieli; "Saul, Saul, was verfolgst du mich" for three choruses (14 parts), by H. Schütz; and works by Palestrina and Vittoria.

directors of music schools the following programme of a historical concert given at the Brussels Conservatoire on December 27th, 1881, a programme which constitutes an excellent practical course of musical history, and the hearing of which is worth more than the reading of a dozen volumes. My quotation is from a report in a German paper. The writer introduces the enumeration of the items of the programme by the remark that the works of former centuries were played on the instruments for which they were composed, and that the Brussels Museum furnished the requisite instruments.

1. "Fifth Psalm," by Bourgeois (1544), sung by twenty-five female pupils and accompanied by a regal (portative organ); 2. "Pastoral" from Rameau's "Acanthe et Céphise" (1751), played on flutes of the time; 3. Solo for the viola da gamba by Boccherini, accompanied on a clavecin; 4. Pieces for four cromorns (from horns) by French composers of the sixteenth century; 5. Two vocal pieces by Lefèvre (1613) accompanied on a *clavecin de voyage* (folding harpsichord), an invention of the French pianoforte maker Marius (eighteenth century); 6. Three pieces played on a clavecin with two key-boards of the year 1679; and 7. Christmas carols of the eighteenth century, accompanied on cornetti curvi (zinken) and the organ.

My collection of interesting programmes of French, German, English, and Italian historical concerts is as yet far from being exhausted, but I must try the reader's patience no longer. There is, however, one programme which I cannot keep back. The Italians who, since the union, have in music, as in other matters, become alive, are not only looking forward but also backward. Thanks to the intelligent activity of Signor Roberti, Turin is, as regards historical concerts and the cultivation of choral singing generally, *facile princeps*. The programme which I said I could not keep back is one of a concert given by the choral society Stefani Tempia, conducted by the gentleman just mentioned, and had for its object the illustration of the four great Italian schools of church music. The Roman school was represented by Palestrina ("Improperia" and "Tenebrae factae sunt"), Victoria ("Nos Omnes"), and Allegri ("Miserere"); the Venetian school by Lotti ("Crucifixus"), and Marcello ("50th Psalm"); the Bolognese school by Clari ("De profundis"); the Neapolitan by Stradella ("Aria di chiesa"), Astorga ("Stabat Mater"), Leo ("Dunque si sfoga in pianto"), and Pergolesi ("Sanctum e terribile" and "Vergini tutta amor").

Before I conclude my sketch with a list of some of the most easily-obtainable material for the practical study of musical history I shall lay down a few rules for the consideration of givers of historical concerts. 1. Chronology should not be made the sole guiding principle in drawing up a programme. To give one example. Hummel, although born eight years after Beethoven, and outliving him for ten years, did not advance beyond him. His proper place is, therefore, not after Beethoven but after Mozart, whose pianoforte style he continued and developed. That is to say his place is after Mozart and not after Beethoven, if we wish to illustrate the development of the art generally or that of pianoforte playing in

particular. If, on the other hand, we simply wish to picture the musical aspect of the age in which these composers lived, the placing of them is of less importance. 2. Choose always the most characteristic composers of the age, and of them the most characteristic works. It cannot be said that Mendelssohn did this in the programmes quoted above. 3. In order to represent the age and the composers adequately we ought not to press too wide a period into too narrow a space. Fétis, whose choice of instances is generally excellent, sins in this respect. The illustration of more than one school, one phase, of more than one or two generations of composers, should not be attempted even when the programme is confined to one branch of the musical art. National concerts may be recommended, and unless the nation is as productive as Italy, Germany, and France, a long period may be comprised without making the task of selecting hopelessly difficult, or the selection fatally inadequate. 4. Ancient compositions should be performed exactly as they were written—by the same voices and instruments, and without any changes in harmony, &c. Weckerlin tells us that Fétis arranged many of the pieces he brought to a hearing; and this has been done and, I am afraid, is still done by others. The manuscripts of Kiesewetter's collection are said to show that the reading of the originals has been tampered with for practical purposes. One of the most extravagant instances of such adaptations is the arrangement of ancient Greek hymns as part songs with a polished harmonisation, canonic imitations, in fact with all the resources of modern time unknown to the ancient world.

A considerable number of examples of musical works in all styles and of all ages are, of course, to be found in the histories of Forkel, Hawkins, Burney, Kiesewetter, Winterfeld, Ambros, Coussemaker, Reissmann, and others. Equally well known as these books are the voluminous collections of Franz Commer:—"Collectio operum musicorum Bataavorum sæculi XVI." (12 vols.), "Musica sacra XVI., XVII., sæculorum" (13 vols.), and "Cantica sacra" of the 16th—18th centuries (2 vols.) But I would draw the reader's attention especially to the following publications of vocal works.—"Musica divina" (Ratisbon, Pustet), a splendid and extensive collection of sacred music, by the best masters of the 16th and 17th centuries, edited by C. Proske. Among the excellent qualities which recommend this publication is also cheapness. As the fascicles into which it is divided can be had singly, these works are within the reach of even the poorest.—Volume V. of Ambros's "Geschichte der Musik" containing examples of thirty-five Flemish, German, and Italian masters of the fifteenth and sixteenth centuries, edited by Otto Kade (Leipzig, Leuckart).—"Les Gloires de l'Italie" (Paris, Heugel & Co.), 60 vocal pieces for one and two voices, with pianoforte accompaniment, from the "Nuove musiche" of Caccini, and the operas of Peri and his most famous successors of the 17th

and 18th centuries, edited by F. A. Gevaert.—The score, with a figured bass, of Peri's and of Caccini's opera *Euridice* (Florence, G. G. Guidi).—"Chefs-d'œuvres classiques de l'Opéra Français," a series of operas by Lully, Rameau, Piccini, Philidore, Grétry, &c., now in course of publication (Paris, Michaëlis).—Carl Riedel: H. Schütz's "Passion" (a selection from the four Passions of that master); Johann Eccard's "Preussische Festlieder;" Joh. Wolfgang Frank's "Geistliche Melodien;" Michael Praetorius's "Weihnachtslieder;" &c. Every one may be supposed to know the chief editions of Bach and Handel. Every English musician must also have heard of, if he has not seen, the nineteen volumes of English compositions published by the "Musical Antiquarian Society," as well as of the more recent publications of the "Purcell Society" (founded in 1876). Those in search of old music, more especially by English composers, should not neglect to consult Novello's vocal catalogues. A publication which contains compositions of different kinds, Chrysander's "Denkmäler der Tonkunst" (Vol. I., Motets of Palestrina, edited by H. Bellermann; Vol. II., Four oratorios of Carissimi, edited by Chrysander; Vol. III., violin compositions of Corelli, edited by Joachim; Vol. IV., Pianoforte compositions of Couperin, edited by Brahms), naturally leads us to instrumental compositions. The *répertoire* of the violinist has been greatly enriched by the exhumations of David, Alard, and Deldevez; that of the organist by the various publishers of Bach's and Handel's works, by Spitta's edition of Dietrich Buxtehude's works, by Franz Commer's "Collection de Compositions pour l'Orgue des XVI., XVII., XVIII. Siècles," six books (Leipzig, Leuckart), by G. Bock's Vol. I. of his "Musica Sacra" (Berlin, Bote and Bock), and by the labours of many other editors. A collection of a mixed character, the rare and precious "Introduction to Practical Harmony," a collection of pieces of the great organists, contrapuntists, and clavecinists of the 17th and 18th centuries, by Muzio Clementi, leads us to a branch of the musical literature which no doubt will be more in demand than any other—I mean pianoforte music. That the supply is considerable, even the following imperfect enumeration will show. (1). A. de Méreaux: "Les Clavecinistes de 1637 à 1790" (Paris: Heugel). (2). J. H. A. and J. L. Farrenc: "Le Trésor des Pianistes," 23 volumes (Paris). (3). E. Pauer: "Alte Claviermusik," 6 books (Leipzig: B. Senff); "Alte Meister," 40 pieces (Leipzig: Breitkopf & Härtel). (4). Louis Köhler: "Les Maîtres du Clavecin," 8 books (Braunschweig: Litolf). (5). Roitsch: "Alte Claviermusik," 3 books (Leipzig: Peters). (6). Wilhelmine Szarvady: "Clavierstücke aus den Concertprogrammen, der &c." (Leipzig: Senff). (7). Scarlatti: "Fifty Harpsichord Lessons," edited by E. Pauer (London: Augener & Co.). (8). Scarlatti: "18 Pieces," edited by H. von Bülow (Leipzig: Peters). (9). Ph. E. Bach: "Sonatas," edited by H. von Bülow (Leipzig: Peters). (10). E. Pauer: "Old English Composers for the Virginal and Harpsichord" (London: Augener & Co.). (11).

C. F. Becker: "Die Hausmusik in England" (Leipzig: Leuckart). (12). E. Pauer: "Gayotte Album," "Popular Pieces for the Clavessin," by J. P. Rameau, "Popular Pieces from the Works of old French Composers," and "Popular Pieces from the Sonatas and Concertos for String Instruments by Corelli, transcribed for the Pianoforte" (London: Augener & Co.). Lovers of the folk-song literature, if in search for French matter, will find something to their mind in J. B. Weckerlin's "Echos des Temps Passés" (Paris: G. Flaxland); if in search of German matter, in Wilhelm Tappert's "German Songs of the 15th, 16th, 17th, and 18th Centuries" (Berlin, C. A. Challier); in August Saran's "Thirty old-German Folk-melodies" (Leipzig: Breitkopf & Härtel); and in C. F. Becker's "Songs and Airs of Past Centuries." Englishmen, I should think, need not be told of W. Chappell's unique "The Ballad Literature and Popular Music of Olden Times" (London, Chappell), nor of J. Hullah's "English Songs, chiefly of the 17th and 18th Centuries" (Leipzig, Peters). The same, it is to be hoped, may be said of the work of another author to whom we are indebted for so many valuable contributions to musical history, namely, of Carl Engel's "The Study of National Music" (London, Longmans, Green, Reader, & Dyer). For a well-grouped and pretty full list of editions of older works, I would refer the inquirer to Dr. Langhans's "Geschichte der Musik in Zwölf Vorlesungen" (Leipzig, Leuckart), 2nd edition, pp. 203, &c., a work which should have been long ago translated into English.

GALIN-PARIS-CHEVÉ SYSTEM.

MR. SPENSER CURWEN, President of the Tonic Sol-fa College, lately went to Paris, and visited the Communal schools and Orpheonist societies, so as to compare French with English musical habits and methods. He also attended many Chevé classes, and in a pamphlet which he has lately published has a great deal to say about the Chevé method of imparting musical knowledge, which occupies in France a position somewhat similar to that which the Tonic Sol-fa does in this country, and from which the time names, with slight modifications, were adopted by the Rev. J. Curwen. The Galin-Paris-Chevé system has now been in existence for a great number of years, and owing to the energy and perseverance of M. Aimé Paris, of M. Emile Chevé, and of his talented son, M. Amand Chevé, it has been adopted in a great number of schools and classes, although as yet it has not been admitted into any of the communal schools in Paris. As not one of the names of the three founders of the system is to be found in Dr. Grove's "Dictionary of Music and Musicians," we thought it might prove of interest to our readers to give a brief notice of these three men who introduced a partly new and, in their belief, simpler and more logical system of musical instruction. The idea of using figures instead of notes dates from the seventeenth century. Already in 1665 le Père Jean-Jacques Souhaitty published a "Nouvelle Méthode pour apprendre le plain chant et la musique." He proposed to represent the sounds *ut, ré, mi, fa, sol, la, si*, by the figures 1, 2, 3, 4, 5, 6, and 7. One octave was to be shown by these figures followed by a comma; a second octave by the plain

figures themselves; a third by means of a full stop; and a fourth by means of a semicolon after the figures. Nearly a hundred years later (on August 22nd, 1742), Jean-Jacques Rousseau read his celebrated paper, "Projet concernant de nouveaux signes pour la musique," before the Académie des Sciences. He violently attacked the complicated and illogical system of notation in use with its "quantity of signs, clefs, transpositions, sharps, flats, naturals, simple and compound times, semibreves, minims, crotchets, quavers, semi and demi-semi-quavers, and its semibreve, minim-, &c., rests." In Raymond's interesting book, "Des principaux systèmes de notation musicale," a very good analysis of Rousseau's system is given. He also used figures instead of notes, and was accused of having borrowed his scheme from Père Souhaitty. (Poor Rousseau was always in trouble about his works. His "Devin du Village," according to his enemies, was not his own composition.) Raymond shows that with regard to the designation of sounds by means of figures the two systems are identical, but that Rousseau's mode of representing values of notes was infinitely superior to that of Souhaitty. This plan of figures instead of notes was also used by C. A. F. Zeller, and after him by B. C. L. Natorp, a doctor of theology, who was born in 1774, and who died in 1846. His system of teaching singing was very successful in Germany. In the space of twelve years he published no less than five editions of his "Anleitung zur Unterweisung im Singen für Lehrer in Volksschulen."

But we must pass on to the famous Pierre Galin, born at Samartan (Gers) in 1786. He was the son of poor parents, and forced at an early age to earn a living. He became an earnest student, and devoted much of his time to mathematics, which he taught at the deaf and dumb school at Bordeaux. In his leisure moments he applied himself to music, and in 1818 published his "Exposition d'une nouvelle méthode pour l'enseignement de la musique." This work has been highly praised by M. Fétis for its philosophical spirit, for the neatness with which the thoughts are expressed, and for its logic and acumen. It is impossible to read the book without coming to the conclusion that Galin must have been an admirable teacher, and that the great practical success which he obtained with his pupils, and of which he boasts in his preface, was probably owing quite as much to the man himself as to the particular method employed by him. By means of a board on which parallel lines were ruled, and of one or more pointers, he taught the elements of music; and a peculiar kind of metronome (*chronomètre*) was used by him for time and divisions and sub-divisions of the unit. The following sentence from Galin's book will give some idea of his method of teaching:—

"C'est ici que je vais découvrir le grand ressort mécanique de ma méthode; en même temps je dirai quelles forces intellectuelles le mettent en action et lui font produire des effets auxquels on était loin de s'attendre. On verra les mouvements d'une simple baguette déterminer les accens de mille voix confondues, en diriger les inflexions par les plus délicates nuances, en régler le concours avec une admirable précision; toutes sortes d'airs se dessiner sur une toile en traces fugitives, et passer instantanément dans l'esprit des chanteurs: ceux-ci étonnés de n'avoir qu'une même pensée, d'obéir de concert aux mêmes impressions, et d'exprimer de leur bouche des chants infiniment variés dont ils n'avaient pas d'idée, et dont il ne reste plus même de traces dans leur esprit ni sous leurs yeux."

When his pupils knew all about names and values of notes, he used to write down airs with the ordinary notation, and what he says about figures is quite worth quoting:—

"C'est donc de pure fantaisie qui je lui (c. à d. à l'élève) enseigne cette notation (par chiffres); mais il faut convenir qu'elle est si com-

mode pour l'usage particulier, par le peu de volume qu'elle occupe, par la facilité et la rapidité de l'écrire, tout papier y étant propre, et par l'économie de l'impression si l'on voulait faire des recueils de musique à peu de frais, qu'elle mérite bien d'être plus connue, indépendamment de celle dont on se sert. C'est par là que j'ai voulu rendre hommage à la mémoire de son illustre auteur (c.-à-d. Rousseau), sans prétendre comme lui, de la substituer à l'écriture vulgaire.

In 1819 Galin went to Paris, formed classes, gathered round him a number of pupils, and many professors are said to have adopted his method of instruction. He fell a victim to consumption, and died at the early age of thirty-five, August 31, 1821. Aimé Paris was one of his most distinguished pupils. He was born at Quimper (Finistère), on June 19, 1798. Like Galin, he was particularly fond of the study of mathematics, and devoted much time to it so as to be able to enter the *Ecole Polytechnique*. He afterwards studied law, and was called to the bar in 1820. In 1821 he attended Galin's lectures, and was soon on intimate terms with him. Attracted, however, by Feinagle's theory on the art of developing the memory, he turned his attention to that subject, and in 1822 was named Professor of Mnemonics at the Paris *Athénée*.

In 1828 M. Aimé Paris decided to teach music by the Galin method, and he did so, with certain modifications, for a space of thirty years, during which he visited many towns in France, Belgium, Holland, and Switzerland.

He met with a great deal of opposition, but the fault was not all on the side of his opponents. He published an immense number of pamphlets and articles, all bearing on the subject of the Galin method. He was the inventor of the *Edipe Musical*, the *Panotoscope* and the *Sténographie Mélodique*. An interesting account of these so-called helps to learning is to be found in the *Opinion Nationale* for August and September, 1863, published at Dieppe.

M. Paris died on November 29, 1866. A pamphlet written by him from Metz in 1845, and entitled, "Seize ans d'une lutte qui n'est pas terminée et qui amènera infailliblement le triomphe d'une grande idée," is very readable and interesting. It gives a very good account of the difficulties he had to encounter, and of his mode of dealing with them; and if space permitted, we should feel inclined to give one or two quotations from it.

M. Emile Chev   has adopted in his system M. Aim   Paris's "*Langue des dur  es*," without any modification whatever, and in his "*Appel au bon sens de toutes les nations*," says:—

"Pour rendre chacun m  tre des effets de dur  e les plus compliqu  s nous employons la langue des dur  es cr  e par M. Aim   Paris, qui, depuis 24 ans, consacre si courageusement sa puissante intelligence aux id  es de progr  s."

M. Emile Chev  , the last name about which we shall have to speak, published a system of instruction founded on the Galin system, which he first became acquainted with by attending M. Paris's series of lectures at Paris in 1836. He was soon one of his most intimate friends, and ultimately became his brother-in-law. M. E. Chev   was born in 1804, at Douarnenez (Finist  re), and first made a name by a remarkable thesis which he published on the yellow fever, which was raging in the Senegal in 1830.

In 1844 he published his "*M  thode   l  mentaire de musique vocale*." He was an enthusiastic admirer of Galin and his system, but he was of an impetuous nature, and his zeal was not always according to knowledge. The ordinary notation in use is not perhaps perfect, but its defects and difficulties are certainly exaggerated in the following, taken from M. Chev  's books:—

"La notation universelle est absurde, pleine de monstruosit  s, de complications imb  ciles, antilogique, illisible pour les plus forts,

horrible, abominable, c'est un affreux grimoire, l'  tude de cette notation est un des travaux les plus fastidieux et les plus   crassants que l'on connaisse, etc."

It will be worth while comparing these violent tirades against the ordinary notation with the calm and sensible remarks on the same subject by Galin, and which we quoted in noticing his book.

In 1860 a small pamphlet was published—"Observations de quelques musiciens sur la m  thode de musique de M. le Docteur Emile Chev  ." It gives one in a short space a very good idea of the peculiarities of his method, and of the objections raised against his theories. It is, moreover, excessively amusing. One can at times almost recognise the style of Berlioz. He was one of the "quelques musiciens," and it is not improbable that he had something to do with these "paper bullets of the brain."

In April of the same year M. Chev   published his "*Simple R  ponse*," which, on the *Audi alteram partem* principle, should also be examined; and it will be found that M. Chev   could fight even single-handed against his twenty-one adversaries.

In the seventh edition of his "*M  thode de musique vocale*," Mme. Chev  's name is added to that of her husband. She was a highly-gifted and intelligent woman, who not only took a deep interest in the labours of her husband and her brother (Aim   Paris), but also published works—as, for example, "*Nouvelle th  orie des accords*," "*Musique vocale*." M. Emile Chev   died on the 26th of August, 1864, and his widow on 28th of June, 1868.

M. Amand Chev  , the son, and his wife, have also devoted their lives to teaching, and to the propagation of the Chev   system. They live in Paris, and superintend many classes. M. Amand Chev   was the founder and director of a paper called the *Avenir Musical*.

THE BRISTOL FESTIVAL.

ESTABLISHED nine years ago, this undertaking may be said to have passed the experimental stage, and to have become one of the permanent musical institutions of the country. And yet the conduct of the fourth triennial gathering, held between the 17th and 20th ult., shows conclusively that some of the first principles of artistic success have still to be learnt by those who hold the reins. The raw material, so to speak, evidently exists in abundance in the Western city. Guarantors to the number of 480 were found among the wealthier inhabitants of the district, and offers of assistance were received from a far larger number of efficient vocal amateurs than could be accommodated on the platform. In this last respect the Bristol Festival is unique—in other places a large proportion of the chorus receiving payment for their services—and it is unfortunate that such abundant enthusiasm should be misdirected, as, to a considerable degree, it certainly is at present. Possibly, distrustful of their own judgment, the executive committee place the whole of the musical arrangements in the hands of Mr. Charles Hall  , on whose experience in such matters they may have some excuse for relying. But the system of farming an enterprise of this kind is essentially vicious, as we have abundant reason to note in the present instance. In the important matter of rehearsals the festival was starved; the preparations for seven performances were crowded into nine hours on the 16th, and incredible as it may appear, there had been no previous orchestral rehearsals at all. The greatest sufferer by this lamentable policy was Mr. A. C. Mackenzie, whose cantata *Jason* was the

only absolute novelty in the festival scheme; and it would have been excusable, if not laudable, had the composer decided to withdraw his work at the last moment as a protest against such insulting treatment.

The evil results arising from insufficient preparation were not apparent in the opening performance of *Elijah* on Tuesday morning, for the whole of the performers were familiar with their work. Miss Anna Williams, Madame Patey, Mr Edward Lloyd, and Mr. Santley were of course satisfactory as the soloists, and the band and chorus did well throughout. At the evening concert Beethoven's Mass in D put the choir to the strongest conceivable test, and it issued therefrom with credit if not with triumph. The voices were fresh and of beautiful quality, and their training under Mr. D. W. Rootham had evidently been of the best. In respect of the chorus, the performance was excellent, and every possible effect was given to the solo parts by Mme. Albani, Mme. Patey, Mr. Lloyd, and Mr. Hilton. But the orchestral playing was so wanting in refinement and even correctness, as to be quite discreditable to a great festival. Gounod's *Redemption* on Wednesday morning created an amount of interest comparable with that at Birmingham a few weeks previously. The Colston Hall was crammed, and hundreds of applications for tickets had to be refused. We have nothing to add to the opinions already given on the French oratorio, except to say that its merits become more apparent and its mannerisms less tiresome with increased familiarity. The performance was on the whole fairly satisfactory, though the chorus, fatigued by their arduous labours on the previous evening, was sometimes faulty in intonation, and the orchestra lacking in delicacy. Regarding the solos, Mesdames Albani and Patey, and Messrs. Lloyd and Santley, repeated their Birmingham success, and Mr. Hilton replaced Signor Foli with advantage as the bass narrator. The evening concert may be dismissed with a few lines. Schumann's Rhenish symphony in E flat, Beethoven's concerto in C (solo by Mr. Hallé), and Haydn's "Spring" were the principal features of the programme, and the execution left little to desire. The large audience on Thursday morning was probably more due to the presence of the Duke and Duchess of Edinburgh than to the attractiveness of *Moses in Egypt*. Rossini's opera, as adapted to the concert-room by Sir Michael Costa, is now familiar to musicians, and we need not discuss the appropriateness of the music to the sacred subject on which it is based. The whole of the soloists engaged for the festival took part in the performance, which was one of the best in the week. So far the bad management of affairs had not produced results sufficiently serious to justify a general indictment against the executive; but the crisis came on Thursday evening, when Mr. Mackenzie's *Jason* was produced under its composer's direction.

This was the first work by an English composer heard at the Bristol Festival since 1873, when Macfarren's *St. John the Baptist* was produced. The success then gained should have acted as an inducement to further effort in the same direction, and now the committee have had the good fortune, which they scarcely deserve, to score another triumph, for *Jason* is beyond question a creation of considerable value. The composer's name first became known to musicians through the medium of his pianoforte quartet in E flat, about seven years ago, but his artistic progress was at first slow. His Scottish rhapsodies, miscellaneous pieces, and a cantata, *The Bride*, have recently brought him to the front, and *Jason* will seal his reputation as one of the most gifted of living British musicians. The nature of the subject demands picturesque rather than lyrical treatment, and Mr. Grist, the author

of the libretto, has shown ingenuity in the arrangement of his materials, as well as skill in the infusion of a classical flavour into his bold, swinging verses. Seldom has greater unity of feeling been exhibited between a librettist and a composer. The chief characteristics of Mr. Mackenzie's music are nervous force and sustained energy of diction, and it is natural that we find the fullest exemplification of these qualities in the choral numbers. The opening scene, with its contrasted choruses of Argonauts and lamenting women, is admirably laid out, and the climax is positively exciting. Scarcely less admirable is the chorus of the departing adventurers, with its expressive *pianissimo* close; and the orchestral *inter-mezzo*, descriptive of the voyage, is one of the best "sea-pieces" ever penned. In the second part we note a charmingly piquant chorus of Colchians, "Welcome, Jason, and thy band;" the numbers descriptive of the conflict for the possession of the Golden Fleece are appropriately graphic; and the fugal *finale*, in which occurs a dominant pedal of thirty-seven bars, brings the work to a pompous and effective conclusion. Though Mr. Mackenzie's strength chiefly lies in the concerted music, the solos are far from uninteresting. An *aria* for Orpheus (tenor) in the first scene is an excellent example of the declamatory style, and there is much clever writing in the love duet between Jason and Medea. The composer shows independence in his harmonic progressions, and his subjects, if not essentially melodious, are generally striking. He makes limited use of *leit-motive*, and there are a few slight reminiscences of Wagner, and one or two of other composers. But speaking generally, the music is fresh and unconventional, and the accompaniments are richly and picturesquely scored. To be brief, *Jason* is the work of a musician who has something to say, and who knows how to say it. Its reception by the Bristol amateurs was extremely cordial, in spite of a performance which can only be characterised as disgraceful. Miss Anna Williams, Mr. Lloyd, and Mr. Santley gave all possible effect to the solos, and the excellent chorus was evidently well prepared with its work. But the *ensemble* was painfully deficient in every essential quality, and at one point there was a complete breakdown. It cannot be said that Mr. Mackenzie proved himself a very skilful conductor, but the main cause of the shortcomings was the insufficiency of rehearsal. Good sometimes springs out of evil, and the treatment Mr. Mackenzie's work received will not be regretted if the exposure results in a reform of the system under which such scant courtesy to an English artist became possible. The blame for the present faulty arrangements must be distributed between the committee and Mr. Charles Hallé. The former were unwise in placing so much power in the hands of a foreign musician, however eminent, and in not insisting upon the due recognition of native talent; and the conductor showed a singularly inartistic spirit in neglecting to arrange for the proper preparation of the works to be performed. The Bristol Festival ought to take its place by the side of those at Birmingham and Leeds; but it will never do so while those who have the control continue to betray such utter incapacity to comprehend how alone success can be gained. The recent gathering came to an end on Friday morning with *The Messiah*, concerning which nothing need be said. The financial results are favourable, and the proceeds are to be devoted to the foundation of a local scholarship in the Royal College of Music. It is to be fervently hoped that the Bristol authorities will imitate the example set them by the Birmingham committee three years ago, under the pressure of adverse criticism, and in 1885 be prepared to give a better account of their stewardship.

LE CHANT,

SES PRINCIPES ET SON HISTOIRE.*

THE book by Théophile Lemaire and Henri Lavoix fils, the title of which forms the heading of this article, differs in many respects from the singing schools we are accustomed to. We find in it less contentious dogmatism and more real information than professors of the vocal art are generally in the habit of bestowing on the disciples that lend a willing ear to their teaching. Although not bristling with new and startling theories, "Le Chant" is, nevertheless, decidedly original in its conception. The system which obtains in this compendium of all that is most needful to know and most worthy to be known concerning the principles and history of singing, will be best characterised by the epithet eclectic. To give, however, a clearer idea of this valuable publication, we shall leave generalities and describe it somewhat more particularly.

"Le Chant" is divided into two parts: the first being denominated "Principes du Chant" (242 large folio pages); and the second, "Histoire du Chant" (200 pages). Part I. treats in five chapters of the "Physiology of the Voice" (anatomy and physiology of the vocal apparatus, mutation of the voice, *timbres*, registers, intensity and volume of the voice, classification of voices, etc.); "Study of Singing" (attitude, position of the lips, mouth, and chin, respiration, attack, emission of the voice, *portamento*, etc.); "Vocalisation" (*legato*, *marcato*, *staccato*, etc., arpeggios and chromatic scales); "Ornaments of Singing" (ancient French singing: *port de voix*, *sans fils*, *pinçé*, *martellement*, *tour de gosier*, etc.; modern singing: *appoggiatura*, *acciaccatura*, etc.); "Singing with Words" (pronunciation, expression, recitation, etc.). Part II. treats, in six chapters, of singing in antiquity and in the middle ages, of singing in the 16th century, in the 17th century, of the French expressive school in the 17th and 18th centuries, of the golden age of singing (the Italian art in the 18th century), and of the contemporary epoch.

The originality of the work lies chiefly in the treatment of the topics indicated by me. And it is owing to this peculiar treatment, that even should the views and counsels of MM. Lemaire et Lavoix fils not be thought acceptable—who, indeed, ever heard of two singing masters agreeing?—the book will lose little or nothing of its usefulness. Our authors' mode of procedure is this:—They begin the discussion of every point by laying before the reader the various opinions that have been held by the most distinguished professors of the last two centuries and a half, and only afterwards state their own opinions, always carefully noting by what authorities their own or anybody else's teaching is supported. For instance, speaking of the registers of the soprano voice, the authors remark that some singing masters affirm that it possesses three registers—a chest, a medium, and a head register; and others that it possesses only two—a chest and head register. But instead of confining themselves to this simple statement of the fact, they enumerate the most famous professors and scientists of the past and present who held or hold these opinions respectively. Thus they name, on the one hand, Martini, Crivelli, the method of the Conservatoire, Crescentini, Mannstein, Garaudé, Piermarini, G. Duca, Concone, Damour Burnett and Elwart, Lamperti, Florimo, Delle Sedie, Milhès; and on the other hand, Tosi, Mancini, Lanza, Marcello, Perino, Carulli, Roncourt, Rodriguez de Ledesma, Fétis, Stephen de la Madeleine, Ch. Battaille, Manuel Garcia, and the

doctors Bennati, Segond, Müller, Mandl, and Fournié. This shows, that whatever faults "Le Chant" may have, one-sidedness and superficiality are not chargeable to it. For these authorities, and many others besides, are not mentioned in this instance alone, but are continually quoted and referred to; indeed, a great part of the book consists of extracts from their works. Even in so simple and self-evident a matter as the disposition of the mouth in singing, MM. Lemaire et Lavoix fils refer the student to no less than eighteen authors who have treated it with great success. Although the history of singing is not the theme of the first part, historical remarks are interspersed frequently. Thus we read in the division in which the question of the registers is discussed: "One may suppose that it was towards the end of the 17th century that the theorists and singers occupied themselves with the different registers of the voice; in fact, if we do not find any trace of it in the writers of the 16th and 17th centuries, Tosi, in 1723, speaks of the classification of the registers as of a thing admitted and practised in the schools. Bacilly, in France, in 1671, speaks vaguely of a certain *voix de fausset*; but with this author the term is only applied to *castrati*, and no part of his book mentions the registers of the voice. Dodart, a French physician, seems to have been the first who treated this important question in a *mémoire* presented to the *Académie des Sciences* in 1700. After him, but with less success, other *savants*, notably Ferrein, have occupied themselves with this matter and have combated the theories of Dodart. Lastly, Mancini, in 1774, discussed at length the head and chest registers." MM. Lemaire et Lavoix fils are on the side of those who assume two registers, but are inconsequent enough to adopt the terminology of those who assume three; that is to say, they speak of a medium register whilst denying its existence. The question of diaphragmatic and clavicular breathing is critically considered, and decision given in favour of the former. In a book which is sure to have a large circulation in France one is glad to see the *vibrato*, which infects to such a fatal extent the majority of French singers, severely condemned. On the subject of the execution of vocal music, we read in "Le Chant" that in the execution of modern music, unlike that of old music, the artist has not to add a single note to the written text, that he must above all devote his talent and knowledge to the exact and faithful interpretation of the thought of the composer. This is excellent advice, which, even in our day, is far from superfluous. Two topics of great importance receive in "Le Chant" the attention which they deserve, namely, pronunciation and ornaments. What is to be especially commended in the chapter which deals with the latter is the historical treatment of the subject; indeed, no other could be satisfactory. For though signs and names may remain the same, ornaments vary in different times and with different composers and executants. In the case of the turn, the authors are at a loss for a law by which to decide which note has to furnish the time requisite for the execution of the grace notes. Now the natural law seems to us to be that the principal note provides the time for the grace notes belonging to it. Sometimes, to be sure, it will be difficult to decide whether the grace notes belong to the following or the preceding principal note; this difficulty, however, does not present itself in the case of the turn.

To the second, the historical part, we can at present devote only a few lines, although its attractive contents offers matter for a fuller and more detailed comment. Sufficient data for a history of singing in antiquity do not exist. This the authors of "Le Chant" admit. They are more sanguine with regard to the middle ages—a sanguineness which we, however, cannot share. True, the data

* "Le Chant, ses principes et son histoire." Par Théophile Lemaire et Henri Lavoix fils. Paris: Heugel et fils.

concerning this period are more numerous and important, but they are for the most part too vague to be conclusive. Accordingly, the most the authors could do was to furnish interesting historical notes. In fact, a history of singing in so far as it is not deducible from the written and printed musical compositions that have come down to us, is impossible. But the written text does by no means always reveal the state of the vocal art of the time. Even the vocal art of the sixteenth century—the century of Palestrina and Lasso—is enveloped in a haze, and it is not till the seventeenth century that we begin to see somewhat more clearly. Then the publications of singing schools and the composers' prefaces to their works, shed more and more light on the subject, and finally showed it in all its breadth, width, and depth—or shallowness. All this the reader will find eloquently and with much learning set forth in the second part of "Le Chant," a handbook no musical student and master, vocal or instrumental, should be without. By the way, we were much surprised at the favourable view the authors take of *contrapunto alla mente*. In conclusion, we must yet add that the physiological chapter is by Dr. E. Nitot, and that the book contains a bibliography of singing, and some musical examples—an air from Caccini's *Nuove Musiche*, extracts from Francesco Severi's *Salmi passaggiati nella maniera che si cantano*, and a scene from A. Scarlatti's opera, *Le Nozze col Nemico*.

FR. NIECKS.

BACH AND HANDEL.

In the *British Quarterly Review* for July, there is an article signed "Lina Ramann," on Bach and Handel. The writer gives an interesting account of these two great musicians, and seeks to show the particular mission which each fulfilled with regard to musical art. In reading through this article, which is by no means a long one, we were struck with the numbers of errors and mis-statements which it contains. Fault-finding is not a pleasant task, but at times it becomes a duty. We shall say nothing about the opinions expressed, although indeed in one or two places objection might be taken to them, but shall merely call attention to some of the most noticeable errors. First of all with regard to dates. Froberger, the organist, is stated to have died at Vienna in 1695, whereas he ended his life at Héricourt, near Montbéliard, in the year 1667. The death of Handel is given on April 13th, instead of April 14th, 1759. The dates of composition of Handel's oratorios *Saul*, *Samson*, and *Jephtha*, are given as 1740, 1742, and 1752 respectively, but they ought to have been 1738, 1741, and 1751. Bach's celebrated visit to Potsdam is said to have occurred in May, 1747; according to very good authority, however, the date was April, 1747. Again, *Muzio Scavola* is spoken of as one of Handel's operas, yet only one act—the third—was written by him. *Athalia* is an oratorio, but in this article it is called a "pastoral opera." Handel is said to have made the acquaintance, during his first visit to Berlin, of Pater Attilio; it would have been clearer to have given his full name of Attilio Ariosti.

The writer speaks of Bach's *Gigantic Mass in B flat*, meaning, of course, the Great Mass in B minor. But this is not all. We are told that in 1733 he composed "the so-called short mass, the choruses of which form the beginning of his gigantic mass in B flat." There is much uncertainty prevailing with regard to the history and date of composition of the B minor Mass, and although probable, it cannot be definitely asserted that only the *Kyrie* and *Gloria* were composed in 1733. Then again we are informed that the famous Musical Offering ("Musikalisches Opfer") "consisted of a fugue which he (Bach)

had played as a free fantasia before the king, and then worked up according to the rules of art." Frederick the Great gave him a subject, and he extemporised a fugue. But on his return to Leipzig, remembering with great pleasure his visit to Potsdam, and thinking of the king's gracious behaviour to him, he resolved to work out the royal theme; for he considered it an excellent one, and worthy of even fuller development than he had given to it. He therefore humbly begged the monarch to accept of the Musical Offering, which consisted not only of a fugue in six parts, but also of a fuga ("Ricerca") a 3 voci, a fuga canonica in epidiapente, five sonatas, and eight canons, all founded on the one theme. The canons are very ingenious, particularly the second one entitled "*Quarendo invenietis*."

Veit Bach, the progenitor of the race, is said to have been a baker and miller; our author, however, speaks of him as a barber. The composer Strungk, or Strunck, is given as Strunk. This is not a very important mistake, but is only one of several of a similar kind. Cannons, the palace of the Duke of Chandos, is spelt with one n. Bach is stated to have lost his eyesight for ever after undergoing two operations. It is, however, said to be a fact that a few hours before his death he suddenly recovered his sight. And now in conclusion, we will just add that the motet belongs to an earlier century than that of the 15th, and also that Bartholomäus Gese, or Gesius, ought to be considered the founder of the "Passion" music, rather than Schütz, who, by the way, is given with the Christian name of John instead of Heinrich.

Foreign Correspondence.

MUSIC IN NORTH GERMANY.

[FROM AN OCCASIONAL CORRESPONDENT.]

LEIPZIG, October 15th.

WE had last July a great change here in the management of our theatre. The director, Herr Förster Neumann, resigned; and received, at the end of his term of office, the well-earned thanks of a grateful public for a long series of good performances, more particularly for those of the Wagner Tetralogy. His successor is Herr Max Stagemann. This change is approved of by the public, who now patronise the performances under the new management. The capital rendering of Schumann's *Manfred* music, under Herr Arthur Nikisch, is particularly deserving of mention.

The first Gewandhaus Concert brought us Haydn's Symphony No. 1, in E flat; Bach's toccata, scored by H. Esser; and Beethoven's Symphony No. 8, in F. The second concert, Cherubini's overture, *Les deux Journées*, and Raff's symphony, "Im Walde." As soloists we heard Madame Norman-Néruda in Spohr's Concerto in Modo di Scena Cantante, and adagio and rondo from Vieuxtemps' concerto. Madame Joachim gave us songs by Schubert and Brahms; and Herr Moser Schröder, member of the orchestra, played Molique's concerto for the violoncello, and some shorter *salon* pieces for the same instrument. Herr Concertmeister Röntgen directed, assisted by the second Concertmeister, Herr Petri. Concertmeister Schradieck has resigned his place in the orchestra, and is now only active as teacher in the Conservatoire. We trust he will be retained in Leipzig, notwithstanding the brilliant offers made to him from the Conservatoire of Cincinnati. Schradieck is reckoned one of the first teachers of Germany, and has during the last few years finished such pupils as Ducan, Rhodes,

Lehmann, Miss Morgan, &c. Some of these will no doubt make their appearance shortly in London, when the readers of the RECORD will be able to judge for themselves of their merits.

Herr Goldstein, from Odessa, gave a concert in Blüthner's piano-rooms, and proved himself technically perfect; but we could not quite agree with his rendering either of Haydn's Variations or of Schumann's Carnival.

Whether the Euterpe Concerts will take place this season is still undecided, since a suitable locality has not yet been found.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, Oct. 12th, 1882.

SINCE my last report we have had some interesting evenings at the opera. There was the first performance of Delibes' long-promised opera, *Le Roi Pa dit*, first represented in the *ci-devant* Komische Oper. The result, however, was then quite different; the small house triumphed over the great opera. The fault in the latter was that some of the most important rôles were not well distributed. Frl. Bianchi as Javotte, for instance, though she is an excellent fioritura singer, lacks the *verve* of a soubrette, formerly so well impersonated by Frl. Hauck; Herr Horwitz was in every way inadequate to the rôle of the Marquis—indeed, not the shadow of Herr Hölzel, the veteran of that class of basso buffo; and so on with the rest. It is said that the charming opera will be repeated in winter, and then with a better choice of singers; perhaps with Mme. Lucca, Herr Scaria or Mayerhofer, &c. The real novelty was the ballet "Melusine," with ten tableaux, after the beautiful "Bilder-Cyclus" of M. von Schwind (now in the Belvédère). The printed libretto contained that time the same tableaux in *Licht-druck*, by Löwy. Contrary to the modern, commonplace ballets, "Melusine" resembles a danced poem, fine and noble. The tableaux were arranged with taste; the first rôles in the best hands and feet; and the music, by Franz Doppler, the eminent flautist and Kapellmeister of the opera, adequate to the scenes. The evening opened with Adam's opera in one act, *Die Alpenhütte* (*Le Châlet*), first performed in 1834 in Paris; in Vienna 1858. The hut was populated by the farmer (Herr Schittenhelm), his sister, Frl. Lehmann, and a soldier (Herr Sommer). Regarding the female rôle, the failure was the same as with the above Javotte, also here we have been accustomed to see the rôle represented by Mme. Lucca—in other words, in a fresher, simpler, and more natural manner.

At the repetitions of "Melusine" proceedings commenced with a little concert, arranged for hearing the Milanollo of our days, Signorina Teresina Tua, from Turin. And the little Tua came, played the violin, and triumphed. Her captivating, amiable appearance formed the best prologue; after the first tones, so warm and pure, her lot was decided. M. Massard can be proud of his pupil, who may become one day perhaps another Néruda. The interesting *Gast* played pieces by Vieuxtemps, Wieniawsky, and Bériot, and the applause which followed every number was as great as it was well deserved. On the second evening even the Emperor, with his guests the King of Greece and the King Milan of Serbia, were present, and the house seemed like a theatre *parée*. Sgna. Tua will play twice in the Theatre an der Wien. Herr von Reichenberg, having been the last *Gast*, September 12th, the opera, for the first time since many months, was left to its own resources. By chance we have just to-day, on the same date, another

Gast in Frl. Meisslinger from Wiesbaden, who will sing the "Pierotto."

The Philharmonic Concerts will be really conducted by Herr Director Jahn; the programme is already settled; the novelties, however, are poor. The concerts of the Gesellschaft der Musikfreunde have their centre of gravity, and with reason, in the chorus. There will be heard Handel's *Judas Maccabeus*, Schubert's *Lazarus*, Haydn's *Seasons*, Psalm cxxxvii., by Goetz, *Neujahrslied*, by Schumann, and *Requiem*, by Berlioz.

The Theatre an der Wien (suburb Wieden) re-opened on September 1st, taking refuge in operettas, with one exception all of Viennese composers, as Strauss, Suppé, Milloiser; M. Planquette from Paris being the other. The Carl-theatre (suburb Leopoldstadt) opened September 16th, and began with *Javotte*, operetta by Jonas; others will follow. There was also a *quasi* concert on three evenings. The negro, Senor Brindis de Salas, from Cuba, was heard as violin virtuoso. He was educated in the Paris Conservatoire, his professors being Messrs. Danila and Léonard. He performed Mendelssohn's concerto, a romance by Beethoven, and pieces by Wieniawsky, Léonard, and Ernst. His tone, taste, and developed technique, show the fine French school. His reception was of the best kind.

Operas performed from September 12 to October 12:—*Mephistopheles* (three times), *Lucia*, *Prophet*, *Romeo and Juliet*, *Königin von Saba*, *Robert der Teufel*, *Tell*, *Fidelio*, *Der König hat's Gesagt* (three times), *Walküre*, *Afrikanerin*, *Barbier von Sevilla*, *Dom Sebastian*, *Lustigen Weiber von Windsor*, *Mignon*, *Postillon von Lonjumeau*, *Aida*, *Die Alpenhütte*, *Violetta*, *Hochzeit des Figaro*, *Don Juan*, *Hugenotten*, *Tannhäuser*, *Linda von Chamounix*.

OUR MUSIC PAGES.

WE have chosen for these pages one of the most interesting numbers (No. 5, Chorus of Angels) of Herr Reinecke's cantata, "The Enchanted Swans," noticed in our last number. Referring to the words of the recitation (which, by the way, we forgot to mention, are sold in a separate book—the vocal score containing only the portions set to music), we find that the fair Elfrida, leaving her home to find her brothers—her dear playmates, changed into birds by the power of the wicked step-mother—lays her down to rest in the forest, while

"Soon o'er her head the branches seem to part,
Fair angel forms arrayed in light appear,
And sing, with voices tuned by heavenly art,
Sweet psalms that tell her God is ever near."

We then have a paraphrase of the 23rd Psalm, arranged for female chorus and solo voices (1st and 2nd soprano and alto). The music is very melodious, pleasing, and well suited to the words. It is scarcely necessary to add that a composer of Herr Reinecke's experience has written in an effective manner for the voices; the piano-forte accompaniment, though not very easy, can be mastered with a little trouble, and will be found to add much to the charm of the movement.

Reviews.

Sonatas for the Pianoforte. By W. A. MOZART. Edited by E. PAUER. (Edition No. 8251, net, 4s.) London: Augener & Co.

THIS new edition of Mozart's pianoforte sonatas is a thing of beauty, and can leave hardly anything to be

C. REINECKE'S "THE ENCHANTED SWANS."

Cantata for SopranoAlto and Baritone Solo

with Chorus of Female Voices.

No 5. CHORUS of ANGELS.

Andantino. ($\text{♩} = 88.$)

SOLO.

SOPRANI I. II. *p* The Lord is thy shepherd, want shall ne'er o'er-take thee,

ALTI I. II.

SOPRANI I. II.

CHORUS. **ALTI I. II.** The Lord is thy

Andantino.

p

Ad. ten. per il Ad. *

SOLO. *

shepherd, want shall ne'er o'er- take thee; And though thou dost

mf

Ad. ten. per il Ad. *

CHORUS. *

wan-der thro' the gloom - y vale, And tho' thou dost wan-der thro' the

mf

Ad. ten. per il Ad. *

Ad. ten. per il Ad. *

gloom - y vale, Fear — thou no e - vil, the

mf

Lord

God is with thee, Fear — thou no e - vil, the

Lord — is with thee, His rod and His

staff shall com - fort thee! *SOLO. dolce* O *dolce* fear thou no e - vil, for the

CHORUS.

Lord is with thee! And tho' far are the heav - ens,

far from the earth be-low, Still His boundless mer - cy fol-lows all who love Him and

Yea, tho' thou walk - est thro' the gloom - y vale, the
fear Him. Yea, tho' thou walk - est thro' the gloom - y,

decresc. - pp Lord is with thee. Tho' far are the heav - ens, far from the
gloom - y vale, pp The Lord is with

pp

earth be-low, Still His boundless mer - cy, Still His boundless mercy fol - lows
 thee, Still His boundless mer - cy fol - lows all who
 Still His mer - cy
 all who love
 love Him and fear Him. And though thou dost wander thro' the
 fol - lows all who love
 gloom - y vale, Fear thou no e - vil, for the Lord
 is with thee! The Lord is thy shepherd, want shall ne'er o'er-take thee!

mf
3
dolce
l. h.
cresc. molto
ff
pp
dim.
pp

desired. Besides the music, the volume contains a pleasingly written biographical sketch (by H. W. Dulcken), with three illustrations (Mozart playing the *Don Juan* music before the Emperor Joseph and the Court; the infant Mozart at the piano; and Mozart playing the organ at the Franciscan convent at Ips); and a well-engraved portrait, in which, however, the composer appears somewhat older-looking, we think, than in the original painting. The exterior—tasteful binding, beautiful illumination, and gilt sides and edges—is worthy of the contents. As to the sonatas themselves, what could be said of them that has not been said already hundreds of times. Some of them may be numbered with the best of Mozart's compositions, none are unworthy of him; all have the master's ease, grace, and sweetness. It is much to be regretted that Mozart's pianoforte works do not receive the attention they deserve. The *cantabile* style and natural elegance which distinguish them—rare qualities in pianoforte compositions and pianoforte-playing at the present day—should recommend them to teachers and students.

Première Polonaise pour le Piano. Par FRANZ LISZT.
Seconde Polonaise pour le Piano. Par FRANZ LISZT.
Reviens par XAVER SCHARWENKA. (Edition Nos. 8223 a b, each net, 1s.) London: Augener & Co.

THERE are critics who declare that Liszt's music is unmelodious. Were this true—which we, however, deny—these two Polonaises must be exceptions. None of the most popular melodists of Italy, Germany, France, or England, can have produced anything more simply tuneful than, for instance, the passage in the first Polonaise marked *sempre cantabile, amorosamente, senza tempo deciso*. That Liszt has endowed these Polonaises not only with pleasing characteristic melodies, but also with brilliant piquant passage-work, and harmonic ingenuities of great originality, *cela va sans dire*. In both pieces we remark the influence of Chopin; in the first of them, however, the Polish dance has been inoculated with Hungarianisms. Note more especially the oft-recurring motive of the second bar in the last line of page 1. The Polonaise in E major (No. 2) is the brighter of the two; the Polonaise in C minor (No. 1) the more important. Exception might perhaps be taken to a certain prolixity or excessive luxuriancy, otherwise these pieces are unexceptionable, being indeed interesting, stirring, and charming.

Schulhoff Album. (Edition No. 8390, net, 1s. 6d.) London: Augener & Co.

DRAWING-ROOM players will be glad to have in this cheap and compact form, three of the composer's most admired pieces. The first is the famous "Galop di Bravura" (Op. 17). It is known and played all over the world, and nothing that we could say would add to or detract from its fame. The second piece is the "Valse Brillante" in A flat; and the last the "Caprice on Bohemian Airs." These three *morceaux de salon* are brilliant and effective, and it would be difficult to name better specimens of music of this class. Schulhoff's style of writing is not of a particularly high order, but it is clear and characteristic; and the popularity of the composer, though perhaps regretted by some, must be acknowledged by all.

Popular Pieces for the Pianoforte. By H. A. WOLLENHAUPT. (No. 1, Toccata; No. 2, Pastorale and Valse Impromptu; No. 3, Will o' the Wisp; No. 4, Idyll; No. 5, Idyll and Scherzino.) Revised and Fingered by E. PAUER. London: Augener & Co.

FROM a practical point of view many classical composi-

tions have one grave defect—the writing, with regard to degree of difficulty, is very unequal. The general character of the music may be simple, or may be moderately difficult, but some troublesome passage is almost sure to occur, which young people cannot master; and hence, in performance the general effect of the piece is spoilt. These obstacles frighten teachers and discourage pupils. The latter do not so much mind difficulties in exercises, —indeed they expect to find them there—but they like a piece that they *can* play. As such we thoroughly recommend these "Popular Pieces" of Wollenhaupt to teachers. They are easy, pleasing, instructive, and the composer has well studied the comfort and capabilities of the player. We do not mean that light music of this sort should take the place of "the classics," but as a preparation, or as an alternative, it will be found extremely useful and satisfactory. All the pieces have been revised by E. Pauer, who has given all possible help with regard to fingering.

Sterndale Bennett Overtures as Pianoforte Duets. (Edition No. 8524, net, 4s.) London: Augener & Co.

THE composer's own arrangements for four hands of his three overtures, "The Naiades," "Parisina," and "The Wood Nymph," are here presented to us in one volume, and Messrs. Augener & Co. may be congratulated on having made a valuable addition to their list of classical works. We recently noticed the transcriptions of these overtures for two hands, and though we praised the skilful workmanship and the practical advantage of these solo pieces, we remarked that as duets a fuller, and consequently a better idea, could be obtained of the composer's intentions, and also of the orchestral effects.

Cecilia: A Collection of Organ Pieces in Diverse Styles. Edited by W. T. BEST. Book IV. (Edition No. 8704, net, 1s.) London: Augener & Co.

THE contents of Book IV. of "Cecilia" consists of three pieces (Op. 22) by Niels W. Gade. Everybody knows the Danish musician as a composer of orchestral and choral works, few know him as a composer of organ pieces. But Gade's acquaintance with the organ is not of a merely theoretical kind; on the contrary, he has been actively engaged as organist at one of the churches of Copenhagen for more than thirty years. The fact of this familiarity with the instrument is, moreover, evinced by his style of writing for it, which is appropriately contrapuntal and dignified without exhibiting an awe-inspiring severity, a trait altogether absent from Gade's amiable character. The three pieces—a Moderato (F major, 3-2) of moderate length; a short Allegretto (C major, 9-8); and a somewhat longer Allegro (A minor, c)—are all of them flowing and melodious. The first two, in which the flow and melodiousness have more charm than in the third, will probably gain most favour. Mr. Best has thus far been very felicitous in his choice of works for "Cecilia," and consequently has made us look for the fifth book of "pieces in diverse styles" with joyful expectation.

Back Album. Short Pieces for the Harmonium. By SCOTSON CLARK. (Edition No. 8775, net, 3s., or in 3 Parts, each, net, 1s.) London: Augener & Co.

THE works of the great cantor of Leipzig are like the cruse of oil which belonged to the widow of Zarephath, they never fail. Mr. Scotson Clark has ransacked the great storehouse, and given us a goodly collection from the

clavier and organ works, from the Vivaldi concertos, from the violin and piano sonatas, and from the suites for violin solo and violoncello solo. A list of the works from which the movements are taken might, perhaps, have been added to the table of contents: it would have proved interesting, and also shown which were originally written for the piano and which are transcriptions. The latter are arranged with much skill; they are effective and not difficult. Particularly would we mention the lively Siciliano from the first violin sonata, and the Gavotte from the sixth. We notice that in many cases the editor has changed the key so as to make the playing easier. We do not object to this, but would suggest that in a future edition the change of key should be noted in every case; in the present album only some of the transpositions are indicated. A few of the pieces from the Suites have been simplified, and the work has been accomplished with care and discretion. This "Bach Album" will be welcomed by all who play the harmonium.

The Child's Pianoforte Book. By KEATLEY MOORE, B.Mus. (W. Swann, Sonnenschein, & Co.)

THE author of this little book is a teacher at the Croydon Kindergarten school, and, according to his own account, a successful one. We see no reason to doubt the fact, for tunes, tales, and pretty pictures attract youthful minds, and of these there are plenty in this book. Mr. Moore impresses upon teachers the necessity of avoiding anything dry and uninteresting. This is scarcely possible; the elements of music and pianoforte playing are dry and uninteresting, and everything depends upon the method and manner of instruction. We cannot agree with every statement in this book, and we think there is far too much for an ordinary first year's course; but the spirit and general plan of the work are good, and teachers (for whom it is really intended) will derive from it many a valuable hint.

Album pour Violon et Piano. Vol. I. Arrangé par FR. HERMANN. (Edition No. 7322 a, net, 2s.) London: Augener & Co.

THIS Album will be heartily welcomed both by violinists and pianists in search of good, pleasing, and not too difficult pieces. The idea of arranging for violin and piano some of the most attractive compositions (most of them originally written for piano solo) by favourite composers, is a good idea, and the execution is as good as the idea itself. The pieces selected are suitable for the purpose, as those who know the originals will see from the following transcriptions of the contents of the Album:—1, "Melodie," by Moritz Moszkowski; 2, "Scherzo" by F. David; 3, "Abendlied," by R. Schumann; 4, "Le Désir," by M. Hauser; 5, "Moment Musical," by F. Schubert; 6, "Albumblatt," by J. Löw; 7, "Berceuse," by Henri Reber; 8, "Ländler," by A. Jensen; 9, "Romance," by —; 10, "Albumblatt," by R. Wagner. This, it must be admitted, is drawing-room music of the best sort, and deserves and ought to be listened to.

Vier Albumblätter. By TH. KIRCHNER. Arranged for Violin and Piano by F. HERMANN. (Edition No. 7400, net, 1s.) London: Augener & Co.

SCHUMANN, in criticising, in 1843, T. Kirchner's Op. 1, gave it as his confident opinion that the spring of the young composer's talent would last long, and be followed by a fruitful summer. When Schumann, nine years later, published his criticisms in book form, he added a note to

this remark: "Two books of very ingenious [*genialen*] pianoforte pieces which have appeared just now (1852) fulfil my prophecy." Violinists unacquainted with Kirchner's compositions should, therefore, not neglect the opportunity here offered of becoming acquainted with his "quality." We shall, however, not give this encouraging hint unaccompanied by a caution. Let only those seek the acquaintance of Kirchner who are admirers of Schumann, for Kirchner is even more Schumannish than Schumann himself.

Sonata in A, for Violin and a Figured Bass. By G. F. HANDEL. Arranged for Violin and Pianoforte by F. HERMANN. (Edition No. 7376, net, 1s. 4d.) London: Augener & Co.

THOSE who wish to invigorate their emotional constitution after a too liberal indulgence in modern sentimentalities, will find this Sonata just the thing for them. Indeed, whatever Handel may occasionally not be, we can always safely count upon his being healthful and bracing. The work before us has, of course, not the form of Haydn's, Mozart's and Beethoven's sonatas. It consists of a short Andante (A major, C) which leads up to an Allegro (A major, C), and five bars of Adagio (F sharp minor, C) which serve as introduction to the concluding Allegro (A major, 12-8). The difficulties of the violin part, although greater in this than in the above-reviewed publications, are by no means appalling. Moreover, the fingering is here and there marked, which will facilitate the task. M. Hermann has done his work satisfactorily, as indeed might have been expected from so good a musician and so experienced a workman.

Phantasie-Stücke for Piano, Violin, and Violoncello. By R. SCHUMANN. (Edition No. 7275, net, 2s. 6d.) London: Augener & Co.

ACCORDING to Wasielowski, these pieces for piano, violin, and violoncello, written in 1842, were at first intended as a piano trio, but Schumann changed his mind, and gave them the above title. This characteristic and charming work was played by Madame Schumann at the Monday Popular Concerts when she last visited this country. The four movements are short: the first, a Romance, is subjective in character; the second, a Humoreske, full of fun, and, as the title implies, humour; the third is a duet—a *Lied ohne Worte*—for the two stringed instruments, the accompaniment being allotted to the pianoforte, the Finale is not the best of the set, yet it contains some interesting writing. The four movements need not all be played as in a trio. The first and second, or the third and fourth, go very well together. The pianoforte part is, for Schumann, comparatively easy. These delicate Phantasie-Stücke are more suitable for performance in a room or small hall than in a large building like St. James's Hall.

Songs for Young Singers. By FREDERICK PEEL. (Edition No. 8889, net, 1s. 4d.) London: Augener & Co.

THE composer, in a short preface, informs us that he has attempted something between the nursery song and the drawing-room song; and we think the result of his efforts satisfactory. His melodies are simple if not striking, and the accompaniments written in a music-like style. Nos. 8, 10, and 13, are really very attractive. The volume is neatly "got up," and both words and music will please children.

Magnificat, and *Nunc Dimittis*. By JOSIAH BOOTH.
London: Novello & Co.

THE former of these two pieces contains some vigorous writing. The middle section, "He hath filled the hungry," is pleasing; the repeated change of time from triple to common at the close has a good effect. The fugued "Amen" is well worked out. The "Nunc Dimittis" is, to our thinking, less interesting, but shows nevertheless skilful workmanship.

The Mighty Caravan. Part-song. By JOSIAH BOOTH.
London: Novello & Co.

THIS song, composed, and, by permission, dedicated to Mr. Henry Leslie's Choir upon its reorganisation this year, is not a striking composition, but most judiciously written for the voices. It is uncommonly short, containing only thirteen bars.

Thou art my Spring-time, and *Affection's Prayer*. Two Songs. By FRANZ ABT. London: Augener & Co.

THE first is written in the composer's usual flowing and graceful style. The second is simple and very effective. The excellent English translation is by LEWIS NOVRA.

Cradle Song. Four-part Song. By RALPH LANCELOT.
London: Augener & Co.

IT is difficult to write original hushaby music; this part-song, however, is very pleasing, but recalls in one passage Sullivan's well-known song to similar words.

The Great Musicians. Edited by FRANCIS HUEFFER.
"English Church Composers," by W. A. BARRETT;
"Sebastian Bach," by REGINALD LANE POOLE.
London: Sampson Low & Co.

THE issue of this series of musical biographies proceeds somewhat slowly, and no particular design is observable in the order of publication. Thus, although seven volumes are now before the public, we have yet to wait for the lives of some of the greatest masters, including Mozart, Beethoven, Handel, and Mendelssohn. Whether by intent or otherwise, the most celebrated of English musicians—Henry Purcell—has an early place in the list; and this is the more fortunate as previously no biography of importance existed of our representative national composer. This neglect is the less surprising if we bear in mind that, until the last few years, England had practically no musical literature, the histories of Burney and Hawkins constituting the beginning and the end in this department for nearly a century. Mr. Hueffer, who had previously displayed editorial wisdom in entrusting the monographs on Weber and Rossini to Sir Julius Benedict and Mr. Sutherland Edwards respectively, may be commended in at least equal degree for his choice, in the instance of Purcell, of Mr. W. H. Cummings, whose interest and labours in connection with the Purcell Society are well known, though they may not as yet have been crowned with complete success. Sound judgment has also been displayed in the selection of Mr. W. A. Barrett to write the volume on "English Church Composers." The subject is one requiring special knowledge, and Mr. Barrett is one of the very few who may be presumed to possess this, together with the critical acumen and literary ability necessary for the accomplishment of the present task. He has wisely spoken of the composers in chronological rather than in alphabetical order, and his book is there-

fore practically a sketch of church musical history in this country. Musicians cannot fail to regard the theme with mingled feelings of pride and humiliation. It is generally asserted, by way of excuse for the failure of England to keep pace with other nations in the matter of musical progress, that the art suffered a blow at the Revolution from which it never recovered. That may be true of some of its branches, but scarcely of church music, which had two culminating periods—the first at the commencement and the second at the close of the seventeenth century. The names of Tallis, Farrant, Birde, Gibbons, and Lawes, are not more worthy of respect than those of Wise, Blow, Purcell, Clark, and Croft. The introduction of Italian opera, and with it of a taste for everything that was foreign in art, may be regarded as the true cause of that melancholy decadence in the music of the sanctuary which was not arrested until the revival of interest in church work generally, which set in about half a century ago. While rendering full justice to deceased modern composers, such as Attwood, Wesley, and Goss, Mr. Barrett apparently regards with distrust the ultra-modern tendencies exhibited by some contemporary workers in this field. Though not altogether sharing his fears, we admit that some caution will be advisable lest the music of the English Church, in place of occupying a distinct position and possessing the attributes of a separate school, shall degenerate into a pale shadow of either French or German style and idiosyncrasy. The present volume bears strong witness to the author's firm grasp of his materials, being more remarkable as a crowding together of hard facts than for graces of style or fine writing. It is singularly free from error, and contains but one or two doubtful statements. Mr. Barrett says that Dr. Childe "repaired" the choir of St. George's, Windsor. What he actually did was to pave it in marble. He further speaks of Arnold's cathedral music as in four volumes. That is technically accurate, but the fourth volume is merely the organ accompaniment to the other three. The only instance of a distinct blunder occurs in the paragraph of four lines concerning Purcell, the record of whose life and work is necessarily omitted from the present treatise, having formed the subject of a separate volume by Mr. Cummings. Mr. Barrett says that Purcell became organist of Westminster Abbey in 1675, in his eighteenth year; while on the very next page he states that Dr. Blow was appointed to the same post in 1669, and that he held it for eleven years. These statements are obviously irreconcilable, the first being erroneous. Burney and Hawkins, with characteristic carelessness concerning the greatest of all English composers, give 1675 as the date of his appointment at Westminster Abbey, the fact being that he was made *copyist* about that time. The error is corrected in Mr. Husk's article in Grove's "Dictionary," and its origin explained in the biography of Mr. Cummings. A grammatical slip, overlooked by the editor, occurs on page 110, where, in reference to Croft's Service in A, it is said that "the magnificence and power of the 'Gloria' has never been surpassed." These are minor points, and detract nothing from the value of an exceedingly useful epitome.

The volume on Bach is, by the confession of its author, based mainly on the exhaustive work of Herr Spitta, and with commendable modesty he suggests that his own sketch may be of service in preparing the way for the acceptance of the promised translation of the magnificent monograph here mentioned. Mr. Poole, who dates his preface from Leipzig, is evidently an earnest student of Bach literature, and his book exhibits the impress of intelligence and careful reading. The life of J. S. Bach was, if not exactly placid, at any rate singularly uneventful,

and a biography of the greatest of all contrapuntists must necessarily resolve itself into a record of his productions. Perhaps this may explain Mr. Poole's curious and somewhat inconvenient method of procedure in cataloguing the compositions. Thus, he inserts a list of the works for organ when he has finished with the Weimar period in 1717; gives a synopsis of the instrumental works just previous to commencing the Leipzig period in 1723; speaks of the secular cantatas, passions, masses, and motets, when he has reached the year 1734; and winds up with a chronological list of the church cantatas. For purposes of reference this is rather confusing, and some faultiness of arrangement is also discernible in the strictly biographical portion of the book. Parenthetically, it may be observed that the organ fugue known to English organists as the Giant is *not* the one in G minor (Peters, Book II., No. 4). In a literary sense Mr. Poole's treatise is generally commendable, but it contains a few curious or obscure expressions. Thus, in speaking of Buxtehude, it is said (p. 20)—"One of the causes of his popularity was the custom which he innovated of having concerts;" again, "It is wholly uncertain how far it was usual or considered necessary to multiply with the parts" (p. 54); and lastly, "When the root of the piece was reached, perhaps the motive of the original would germinate afresh, and the whole would assume a quite new and statelier form." It is the construction of the forty-eight preludes and fugues of which the author is speaking in this last instance; but what he intends by the term "root" is somewhat difficult to decide. On the whole, however, the merits of the book far outweigh its defects, and it is certainly not the least valuable of the present series of biographies. We may conclude by noting that Mr. Poole makes mention of one of the sons of Bach whose existence has been ignored by most biographers. This was Johann Gottfried Bernhard, who was born in 1715, occupied his father's position as organist at Mühlhausen, and afterwards studied law at Jena, where he died in 1739.

Concerts.

CRYSTAL PALACE CONCERTS.

THE first concert of the present season was given at the Palace on Saturday, October 14. The programme included a favourite Beethoven symphony (No. 7, in A), and an important novelty—Brahms' second pianoforte concerto. The attendance was very good; the Beethoven symphonies prove a never-failing source of attraction to the general public, but among the audience were also many musicians of note eager to hear the latest utterance of one whom Schumann pointed out, thirty years ago, as "the hero of the immediate musical future." Brahms is undoubtedly one of the most illustrious composers of the present day; he seeks to follow in the footsteps of his great predecessors rather than to try new paths; and he has indeed succeeded in writing many noble works which rank among the masterpieces of musical literature, and which will cause his name to be handed down to posterity as one of the classics.

The concerto in B flat for pianoforte and orchestra was only completed during the course of last year; it was already announced for performance at a Richter concert last May, but at that time it was found impossible to obtain the score and parts. Mr. Manns had, therefore, the privilege of bringing the work to a first hearing in England. It is usual for a concerto to have only three movements, but Brahms has in-

troduced before the andante an "Allegro appassionato" which is in form and character, if not in name, a scherzo. The opening "Allegro non troppo" is a movement full of dignity; it is remarkably clear in form; the themes are graceful and pleasing, and the elaborate workmanship absorbs the attention of the listener. Yet in spite of all its interest it seems to us wanting in intensity and grandeur; the composer is mastered by his thoughts rather than master of them. The scherzo does not strike one as very original, but the themes are taking, and the piano part very showy. The slow movement is most delightful. It opens with a flowing melody assigned to a violoncello solo, the first bar of which reminds one of the beginning of the slow movement in Beethoven's sonata in F minor (Op. 2, No. 1). The episode "più adagio" is delicate and dreamy. The return to the principal theme is cleverly managed, and the movement ends with a short but effective coda. The finale is Hungarian in style, and as the analytical programme book says, "as clear and easy to follow as the finale of a Haydn symphony." It is a movement that cannot fail to please, and it comes as a welcome contrast to the severer strains of the three first sections. The pianoforte part throughout the work is most troublesome, particularly so in the first two movements. It was admirably played by Mr. Oscar Beringer, and only those who have tried to play it can form an idea of the dreadful difficulties which he so successfully surmounted. We shall have soon another opportunity of hearing this work, for it is to be played by Mr. E. Dannreuther at the second Richter concert in November.

The Palace programme included the celebrated "Waldweben" from *Siegfried*. The beautiful music, which is so effective in the scene on the stage where Siegfried is seated under the lime-tree, near the dragon's cave, loses much of its effect in the concert-room. The arrangement for concert use has, however, been made by Wagner himself. The performance was not quite satisfactory; the sounds of the forest were not sufficiently delicate and mysterious. Mr. E. Lloyd was the vocalist, and sang with much effect solos by Berlioz and Wagner.

The recent death of Joachim Raff was noticed at the Palace on the 21st by a performance of his sixth symphony, in D minor (Op. 189), which bears the appropriate motto "Gelebt, Gestrebt, Gelitten, Gestritten, Gestorben, Umworben" (One who lived, aspired, suffered, struggled, died, and acquired fame). It is not one of his finest symphonies, yet it contains some highly elaborate workmanship, and the third movement (quasi Marcia funèbre) is very striking. The first, "Allegro non troppo," is long and rather laboured; there are, nevertheless, some fine thoughts and interesting developments, and the coda is very effective. The themes of the "Vivace" are somewhat commonplace, and apart from the ingenuity displayed in the treatment of the themes, there is little that calls for notice. We have already spoken of the next movement, by far the best of the four. The finale is rather disappointing—the themes are not in any way remarkable, although in the shape of canons, combinations, and metamorphoses, there is plenty to attract and interest the student. If Raff had shown more discretion in his choice of subject-matter, and if he had used his wonderful knowledge of counterpoint and canon as a means rather than as an end, he would have produced works worthy to rank beside those of the greatest masters. Some of the movements of his symphonies are masterpieces, but there are others which satisfy the intellect but do not touch the heart. The performance of the symphony under Mr. Manns was very fine, and was enthusiastically applauded. The first movement came out much better than we expected from reading the score;

the orchestration is clear and effective, and altogether the merits outweighed the defects. The rest of the programme contained nothing of importance. Madame Ida Bloch played Mendelssohn's concerto in G minor, and as solo Beethoven's variations in C minor. The ballet airs from *Carmen* were given for the first time at the Palace. Miss Ella Lemmens was the vocalist.

On the 28th the orchestral prelude to *Parsifal* was performed for the first time in England. We shall notice this concert in our next number.

MONDAY POPULAR CONCERTS.

THE twenty-fifth season of these excellent concerts commenced on Monday, October 16th. The weather on the opening night was most unfavourable, yet it interfered but little with the attendance. The first piece in the programme was Brahms' fine sextet in G major (Op. 36), admirably performed by Mme. Norman-Néruda and MM. Ries, Hollander, Zerbini, Pezze, and Piatti. This is one of Brahms' most interesting works, and the fact that it has now been played for the fourth time since 1879, the date of its introduction, shows how much it is appreciated by the public. Each time that it has been given the applause has been most enthusiastic. We do not judge of the value of a work by the degree of favour with which it is received; but it is certainly gratifying to find that a composition so serious, so full of elaborate details, should be already so pleasing and popular. Mlle. Janotha played for her solo, Mendelssohn's "Variations Sérieuses," a piece well calculated to show off her excellent *technique*. In some of the variations she certainly played too fast; otherwise her rendering of the work was all that could be desired.

The concert concluded with Haydn's delightful quartet in D minor (Op. 42). Of the composer's well-nigh inexhaustible store of stringed quartets, no less than forty-four have been introduced at the Popular Concerts, and Mme. Norman-Néruda is never more successful than when leading one of these masterpieces.

On October 21st the first Saturday Concert took place. The programme included Schumann's fine quartet in A minor, Mozart's sonata in F major for pianoforte and violin, and Beethoven's sonata for pianoforte in E flat (Op. 7).

On Monday evening, October 23rd, the programme was an interesting one. Beethoven's lovely "Harfen Quartet" (harp quartet) in E flat was played for the twenty-fourth time. The performance was excellent, although Mme. Néruda was not quite at her best in the first movement. The expressive adagio was rendered with great delicacy and feeling. Mlle. Janotha chose for her solo Beethoven's sonata in E minor (Op. 90). According to Schindler this is music with a poetical basis; the pianist gave a correct reading of the work, but there was scarcely enough passion in the first movement, and not enough poetry in the second. Whatever Mlle. Janotha plays, or however she plays, she is always vehemently applauded, and, we believe we are correct in saying, that she has never declined to accept an encore. The solo which she chose on this occasion was Thalberg's "Home, sweet home," a *pièce de circonstance*, connected, doubtless, with the return of our gallant and victorious troops from Egypt.

The second part of the programme included a sonata in F major for violoncello by Porpora, with a pianoforte accompaniment written by Signor Piatti. This celebrated teacher of singing was engaged by the nobility party as composer at Lincoln's Inn Theatre, in 1733, in opposition

to Handel. In that year his *Ariadne* was produced, but without success. After several years' efforts, he relinquished the unequal contest, and returned to Italy, where he devoted himself principally to teaching. About the year 1745 he went to Vienna, and became acquainted with the young Haydn; this time he proved not a hinderer, but a helper, for he gave instruction and valuable advice to the rising genius. The sonata played on Monday is vigorous and pleasing. It consists of an allegro preceded by a short prelude (largo), and a lively presto with an introductory adagio. The sonata was magnificently played by Signor Piatti; he certainly deserves praise for trying to add pieces of interest to the limited *répertoire* of solos for his instrument.

The concert concluded with Schumann's sonata in A minor (Op. 105) for pianoforte and violin, and was admirably played by Mlle. Janotha and Mme. Norman-Néruda. The gloom and subjective character of the first movement render it, perhaps, somewhat ineffective in a public performance; but it is full of deep thought and ingenious writing. The allegretto (middle movement) is exceedingly graceful and humorous. The passionate, restless finale, though highly interesting, is scarcely ever likely to become popular. Miss Santlev was the vocalist, singing in capital style, "Oh! had I Jubal's lyre," from Handel's *Joshua*, and, with much grace, two songs by Maude V. White, accompanied by the talented composer. The attendance at this concert was very good, and there seems every prospect of a successful season.

Musical Notes.

JOHANNES BRAHMS has composed during his stay at Ischl, a pianoforte trio, a string quintet, and a work for chorus and orchestra in the style of the "Schicksalslied" (*Song of Destiny*). The poetical subject of this new work is the "Lied der Parzen" (Song of the Fates) from Goethe's *Iphigenie* (Act iv., scene 5).

THE young Italian violinist, Teresina Tua, who, after gaining a high reputation in her native country, made an immense sensation in Berlin, is now continuing her triumphs in Vienna. She is said to be very good-looking, and her playing reminds people of Milanollo.

WE are sorry to hear that Hans von Bülow is seriously ill, and has been advised by his physician to suspend his professional labours for a time.

THE first Gewandhaus concert of the season took place at Leipzig, on October 5th. The programme comprised a Symphony by Haydn (No. 1, E flat major), a Symphony by Beethoven (No. 8, F major), a Toccata by Bach, scored by H. Esser, and Spohr's "Dramatic Concerto," and Vieuxtemps' Adagio and Rondo, from the first concerto, played by Mme. Norman-Néruda. The principal item of the second concert was Raff's Symphony "Im Walde."

"KÄTHCHEN VON HEILBRONN," a new opera by Reinthaler, was performed with success at the Leipzig, Frankfurt, and Hamburg theatres.

FRANZ ABT has settled at Wiesbaden. The four principal choral societies of Brunswick gave a farewell concert in his honour before he left the city in which he had lived and laboured so long.

FROM Vienna the death is announced of the widow of Ferdinand Schubert, the brother of Franz Schubert. She was buried in the cemetery at Währing, on October 2.

AT Dresden, died, on September 16, Franz von Schober, the friend of Franz Schubert, and the author of many poems and the opera libretto *Alfonso und Estrella*, set to music by Schubert. He was born in 1796 at Torup, near Malmö, in Sweden. In the third decade of this century he travelled as Liszt's secretary in Hungary, and published letters on the great virtuoso's sojourn in that country. Through Liszt, no doubt, he came to Weimar, where he resided for twelve years, and had much intercourse with the present Grand Duke.

LISZT has left or is about to leave Weimar for Venice, where he proposes to pass some months of the winter.

BOLOGNA intends to present Wagner, during his stay in Venice, with the freedom of the city.

EDMOND MEMBRÉE, the composer of the opera *L'Esclave*, and many other works, died lately at Domont (Seine-et-Oise). He was born in 1820, and his first great success was the dramatic scene "Page, Ecuyer, Capitaine." With his operas he obtained never more than a *succès d'estime*. He leaves in his portfolio an opera, the subject of which is taken from Mérimée's "Colomba," and a grand opera in five acts entitled *Freyghor*, of which the words are by MM. Frussier and Got, assisted by Jules Barbier.

THE rehearsals of Saint-Saëns' *Henri VIII.* are in full swing. The same may be said of some other novelties. In the meantime the lyrical theatres content themselves with the resumption of works performed during the last season.

TAMBERLIK sang lately at a concert at Trouville. His performances—Duet from the *Muet de Portici*, and Aria from *Rigoletto*—were received with frantic applause. Considering that Tamberlik was born in 1820 the fact is noteworthy.

APPROPOS of Ambroise Thomas's *Françoise de Rimini*, Signor Capponi enumerated some time ago in an Italian paper no less than eleven operas of which the librettos are founded on the *motif* furnished by the fourth canto of Dante's "Inferno." The composers, and the years and places of the production of their works are as follows:—Borgatti (Genoa, 1827); Mercadante (Madrid, 1829); Generali (Venice, 1829); Quillici (Florence, 1831); Staffa (Naples, 1831); Demasini (Milan, 1841); Canetti (Vicenza, 1843); Froncheni (Lisbon, 1857); Macarini (Milan, 1871); Cagnoni (Turin, 1871); and Goetz (Mannheim, 1874).

WAGNER'S *Tannhäuser* will shortly be performed at Rome. A deputation has waited on the manager of the theatre where it is to be produced, in order to express their satisfaction with his project.

AT the Social Science Congress, held in September last at Nottingham, Mr. Charles H. Lloyd, M.A. and Mus. Bac., Organist of Christ Church, read a paper on "What results may be anticipated from the new Royal College of Music; (a) as regards its influence on the British public as a musical public; (b) as regards the re-establishment of a national school of composition?" Our anticipations are not quite so sanguine as Mr. Lloyd's, although we too expect good results from the Royal College of Music. To expect, however, from it more than has ever been accomplished by the schools of any other country must unfailingly lead to disappointment. There are signs that England will before long have a national school of composition, and the College, if well managed, may promote the realisation of this desideratum. But we are afraid that bad teachers and unmusical people will flourish in the future as in the past. Mr. Lloyd's views on the subject may be gathered from his eloquent concluding words:

"The public must be taught," he says, "to love music, taught what music is, and encouraged to hear it under easier and more attractive conditions than are at present possible. Thus the demand will be created, and at the same time, the supply will be stimulated. Nascent genius will be discovered; it will be nursed and fostered, and the English school will be re-established. The Royal College, with its rich endowments, will have power for bringing about that which the talented principal and excellent staff of the Royal Academy of Music can never bring about; and we may be confident that the same success which, with regard to painting, has attended the establishment of the Department of Science and Art at South Kensington, will be achieved in the case of the sister art by the operations of the Royal College of Music."

THE volume of the Proceedings of the Musical Association during the eighth session, 1881-2, has just been published. It contains the interesting papers read at the meetings by the Rev. Sir F. A. Gore Ouseley, R. H. M. Bosanquet, W. H. Monk, E. J. Breakspeare, F. E. Gladstone, A. O'Leary, H. F. Frost, Henry Hiles, and T. L. Southgate.

THE report of the committee of the Cork School of Music for the session 1881-2 is very encouraging. There are 169 students, male and female. Mr. M. R. Eyers, professor of the Royal Academy, in his report as visiting examiner, congratulates the committee and local professors on the result of the work that has been accomplished.

MR. HENRY HOLMES announces a series of Musical Evenings at the Royal Academy on the following dates:—November 1, 15, 29, December 13 and 20. Madame Haas is engaged as pianist for the whole series.

HERR RICHTER announces two concerts at St. James's Hall on November 9 and 14. At the first the introduction to *Parsifal* will be given, and at the second, Brahms' new pianoforte concerto. The latter will be played by Mr. E. Dannreuther.

THE new theatre at Rouen was lately inaugurated with a performance of Meyerbeer's *Les Huguenots*, which not only gave satisfaction, but excited even enthusiasm. The principal rôles were entrusted to Mlles. Baux, Vachot, and Mendès, and MM. Devilliers and Manoury.

PASDELOUP, Colonne, and Lamoureux, have resumed their "Concerts populaires." On the 22nd of October the prelude to *Parsifal* was played at every one of the three institutions. Pasdeloup intends to perform at eight successive concerts, and in chronological order, the first eight symphonies of Beethoven.

BERNHARD SCHOLZ, of Breslau, has accepted the directorship of the Frankfort Conservatorium, become vacant by the death of Raff. Wüllner, of Dresden, to whom the post had been previously offered, declined to take it.

THE programme of the fourth concert of the Brondesbury (Kilburn) Orchestral Society is a good one. We are pleased to see such classical taste displayed in the suburbs.

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